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## RECENT WORK OF CHARLES H. DAVIS

The annual exhibition of landscape-paintings by Charles H. Davis, according to an Eastern estimate, is as much of a regular institution of the season as for so many years were those of the late J. Appleton Brown. And it would be a distinct deprivation should Boston have to forego the recurrence of these records of the year's work by one of the foremost masters of landscape. The collection of this year, which worthily closes the exhibition season, numbers twenty-eight canvases.

The impression received is one of exceeding beauty—the beauty of serenity, of harmony, of perfect sympathy with nature's moods, and a profound gift for their interpretation. The harmonic quality is so pervasive, so informs the collection, and so unites the separate elements in one complete whole, that at first the beholder feels conscious of nothing else. Then the wide diversity of theme, the melodic charm of the work, begins to reveal itself with the long and satisfying delight of subjecting one's self to the individual charm of each and every picture.

The exhibition marks no new departure on the part of the artist. And why should it? When a master of tone has once developed his individuality in a style adequate to its complete expression, the opportunities are practically endless for its manifestation in new utterances. There is no occasion for always setting out for fresh fields or pastures new, or for calling for new instruments for working familiar ground. Indeed, the latest aspects of Mr. Davis's art represent a return rather than a departure.

The great wave of new light that spread over the world of art from the impulse imparted by the studies and the theories of Claude Monet inevitably affected in a greater or less degree nearly every sensitive painter of receptive mind. Not a few have found in the methods of the new school a most complete vehicle for expression. Others, while finding themselves subject to fascinating influences exerted from the new ways of regarding and interpreting phases of nature, the problems of representing in pure color effects of light and air appealing to them powerfully, have not found herein the all in all of painting and its possibilities.

Mr. Davis, as will be remembered, worked in these ways for a long period. Yet, while much of his finest work is of corresponding date, he has felt that these methods were in certain essential ways inadequate to a satisfactory rendering of various favorite aspects of nature. These pictures are, therefore, very largely a result of the artist's resumption of former methods. By no means has he tried the new methods and found them wanting. He has not abandoned what in many ways he found excellent, and he doubtless stands prepared to take them up again whenever they may best suit any particular purpose.

R. P.